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No. 20

OVERTURE IN C

(IN MEMORIAM)

Arthur Sullivan.

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OVERTURE IN C

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IV Solo (Reeds) or II.
III Swell (Celeste)
II Great (Soft 8 ft)
I Choir (Clarinet & Soft 8 ft)
Pedal (Open Wood 16 ft)

OVERTURE in C
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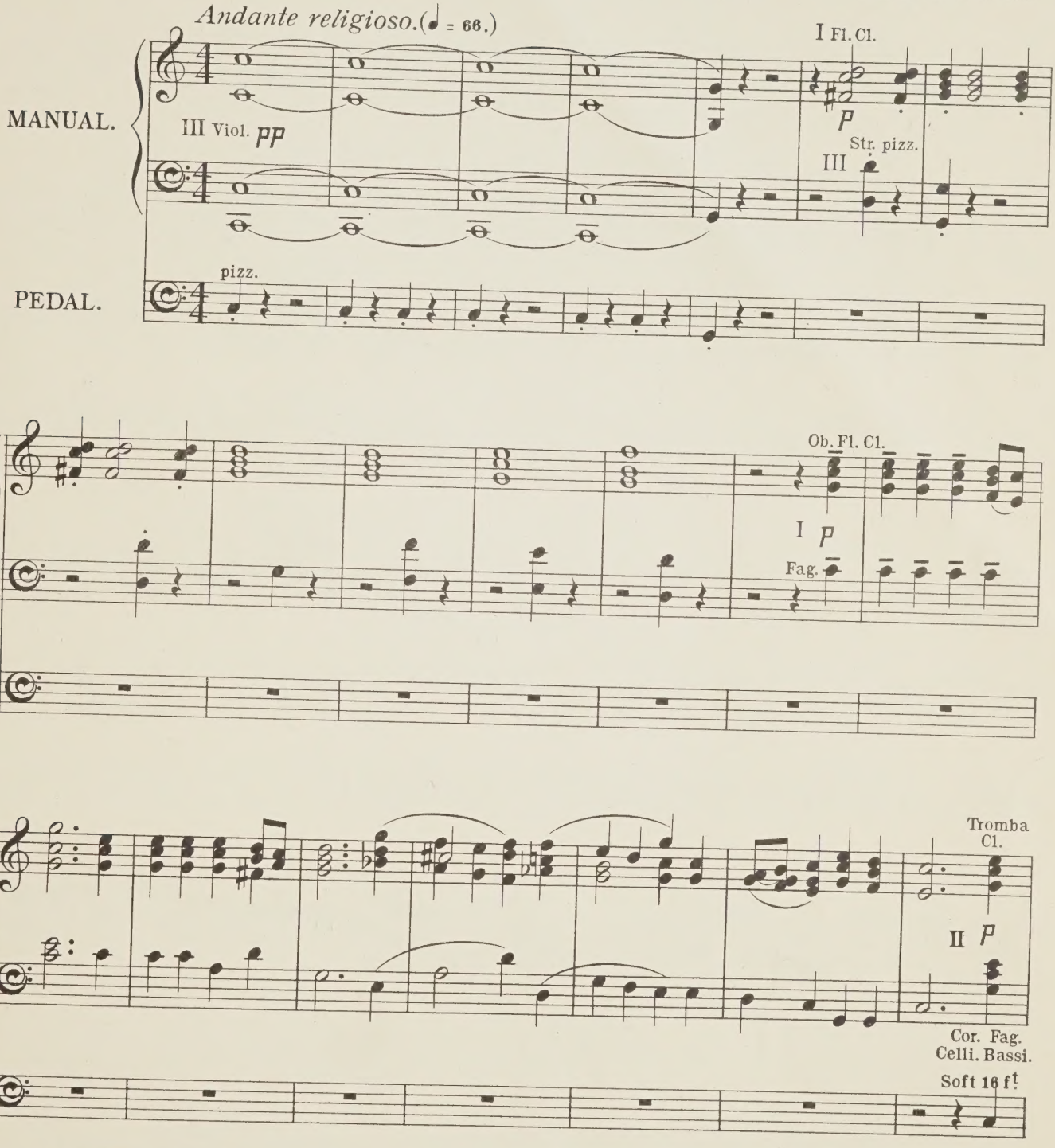

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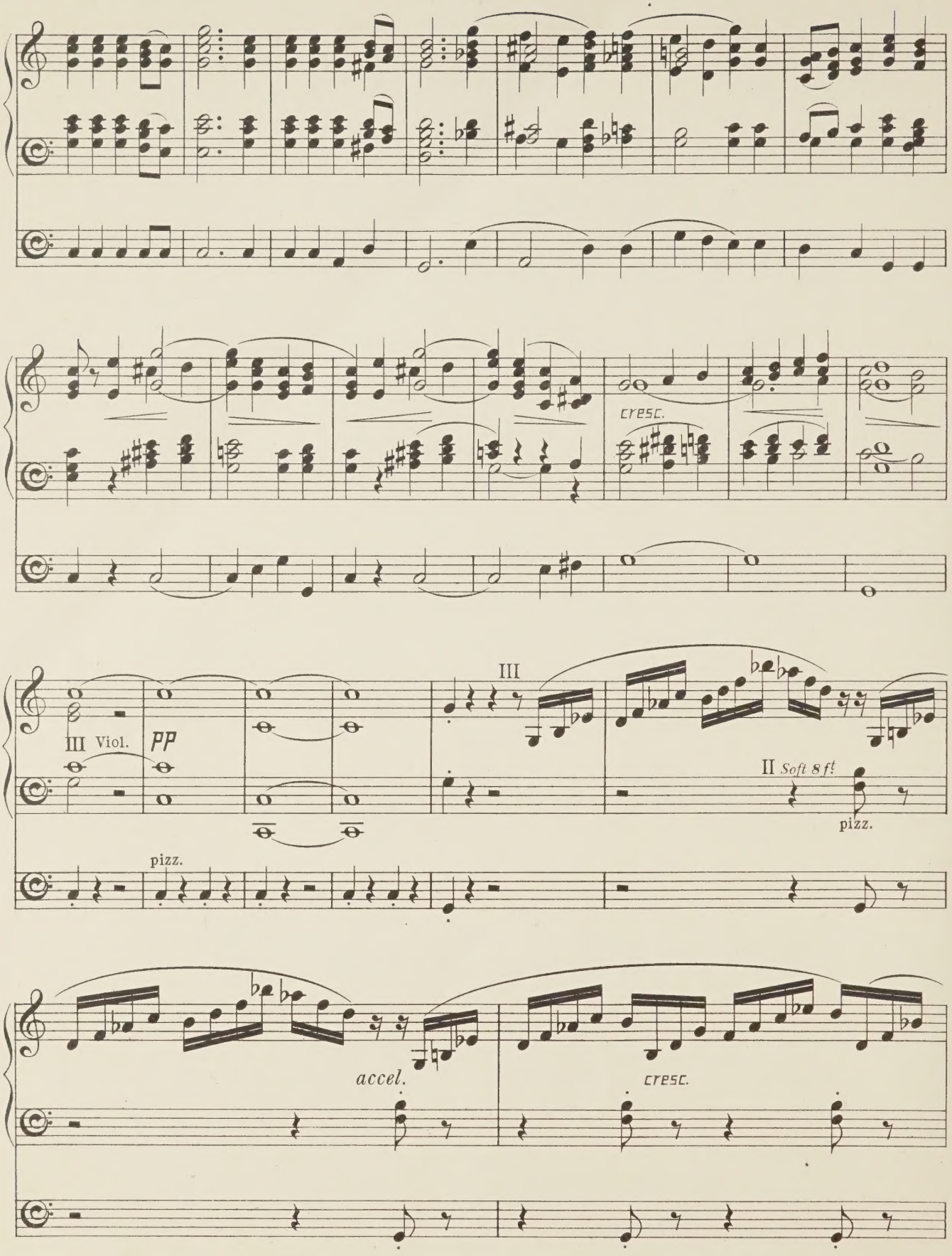
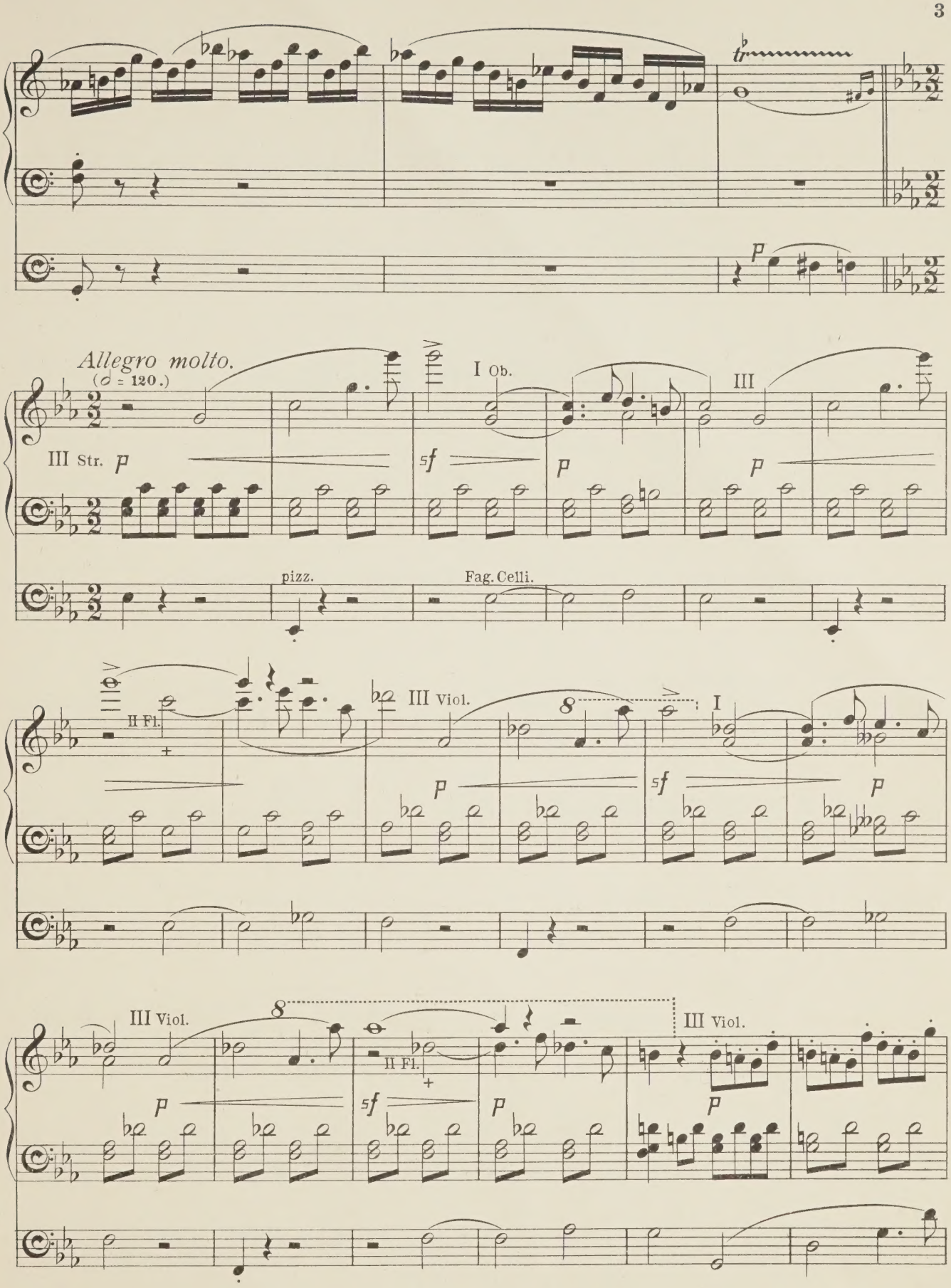
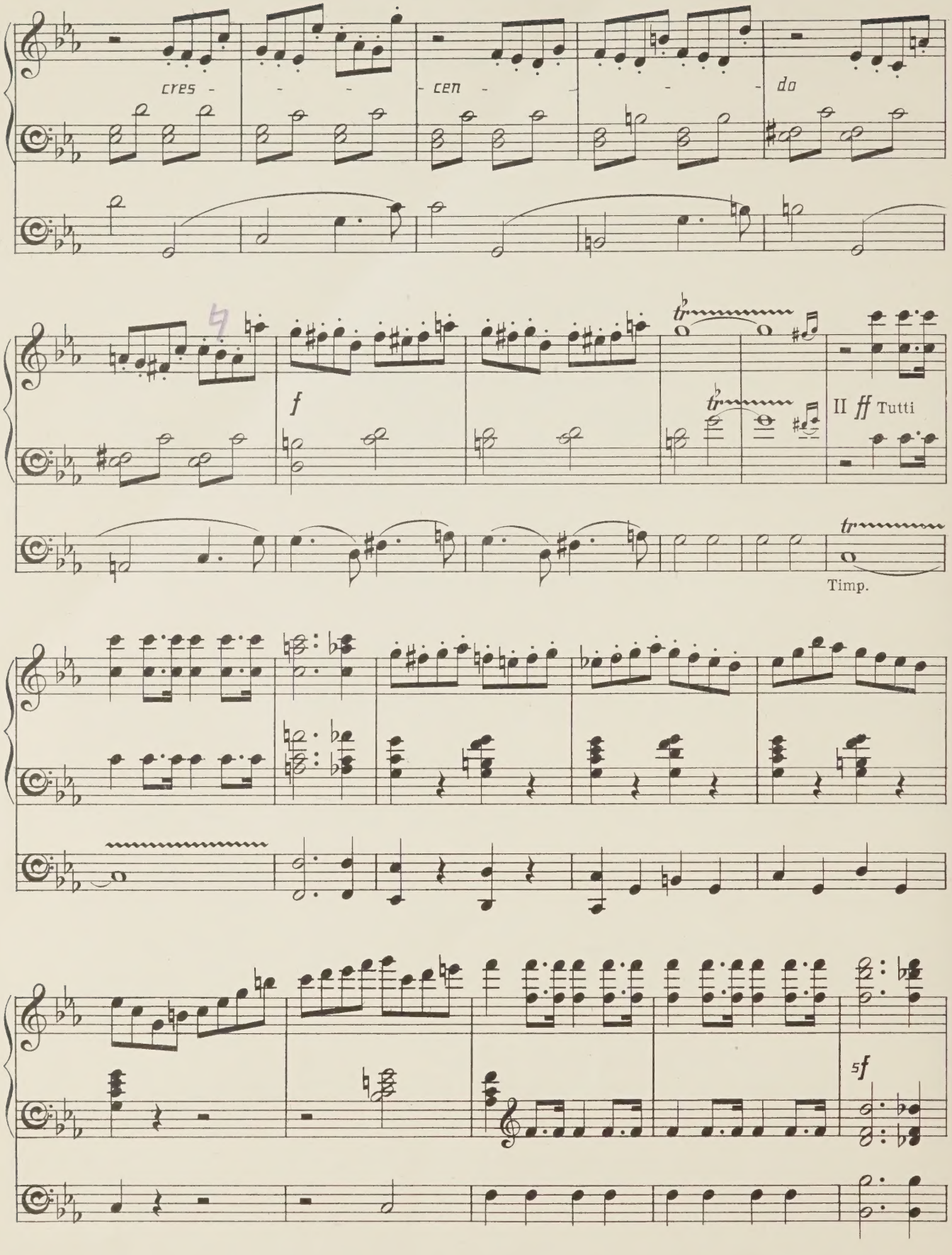
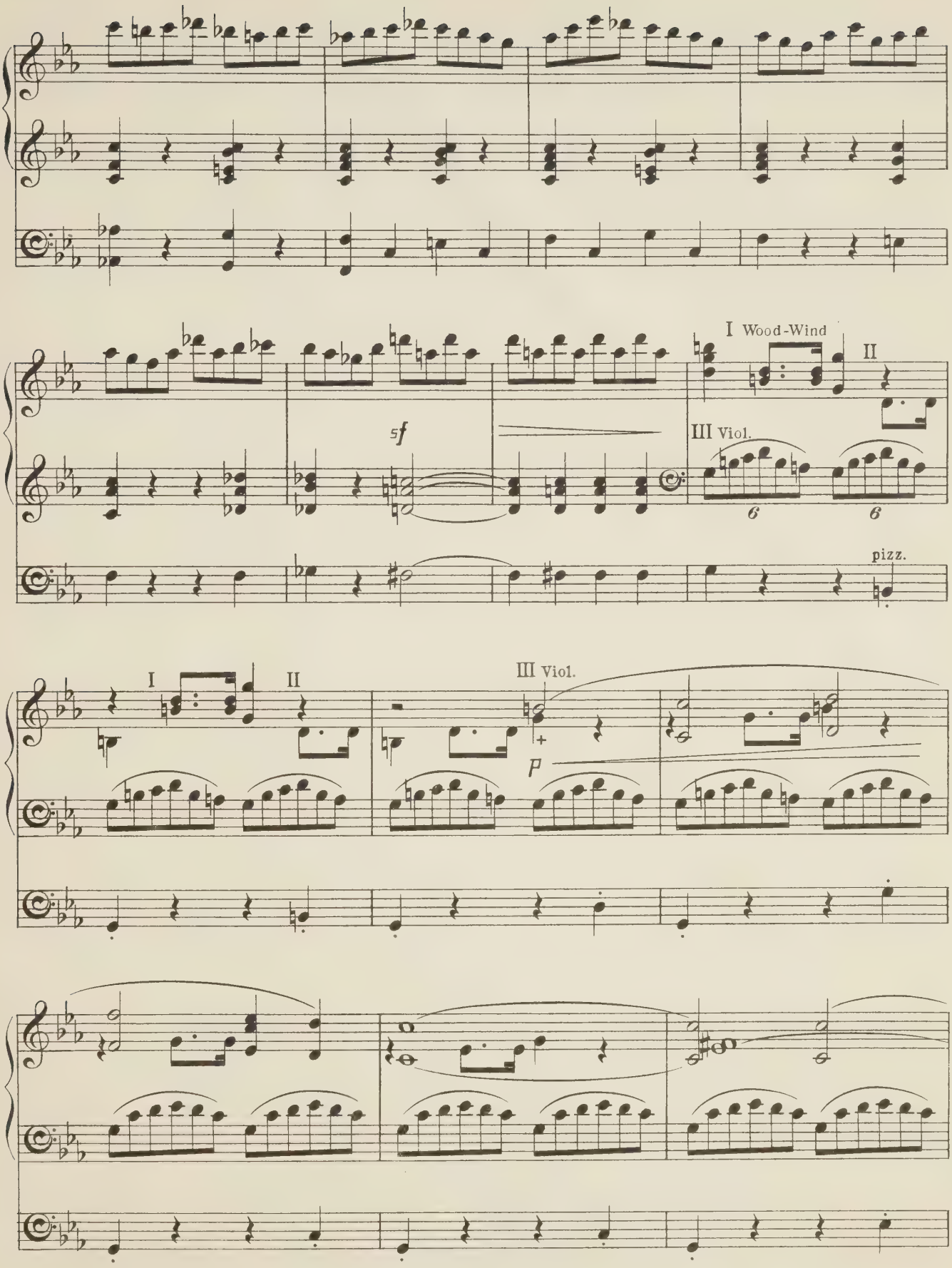
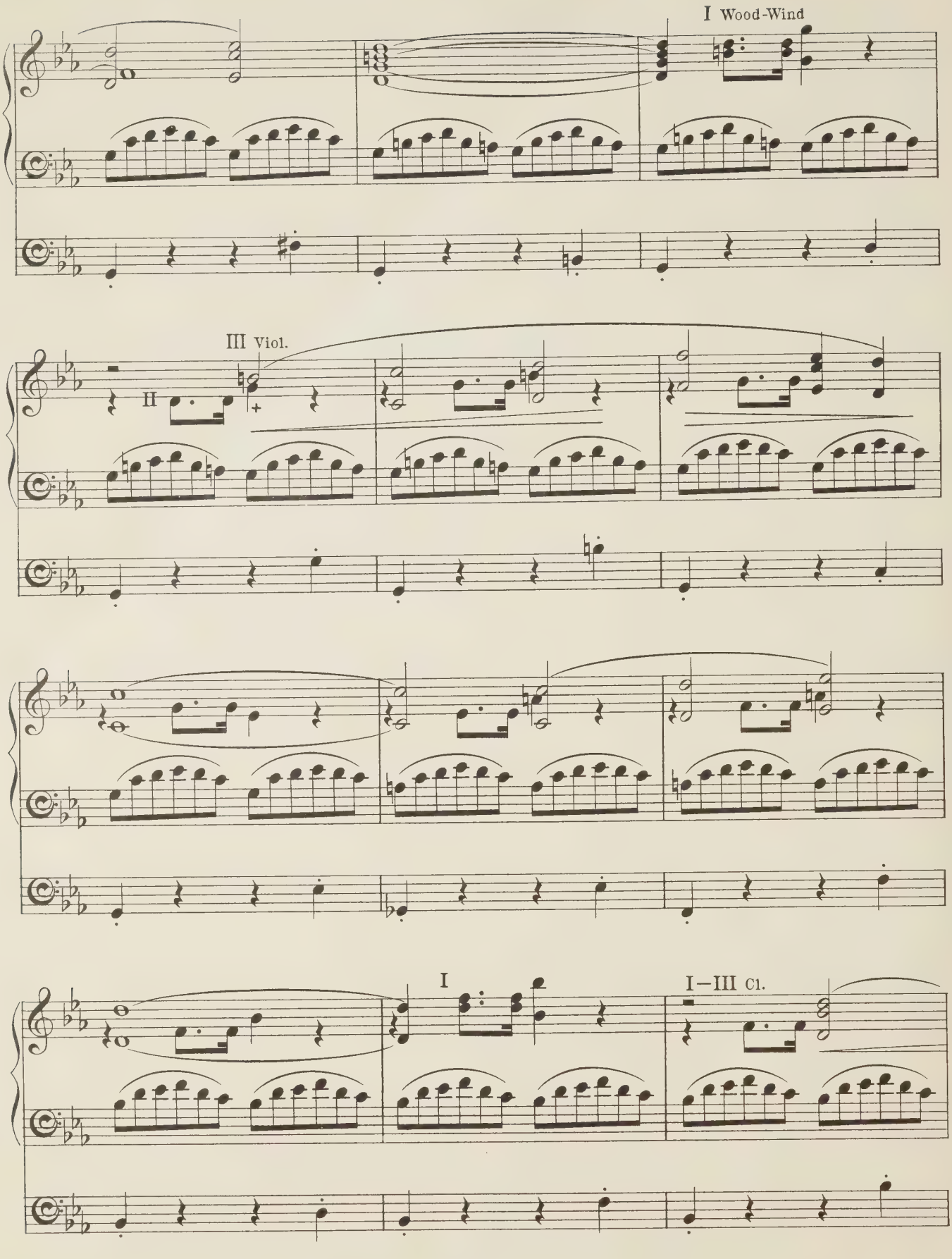
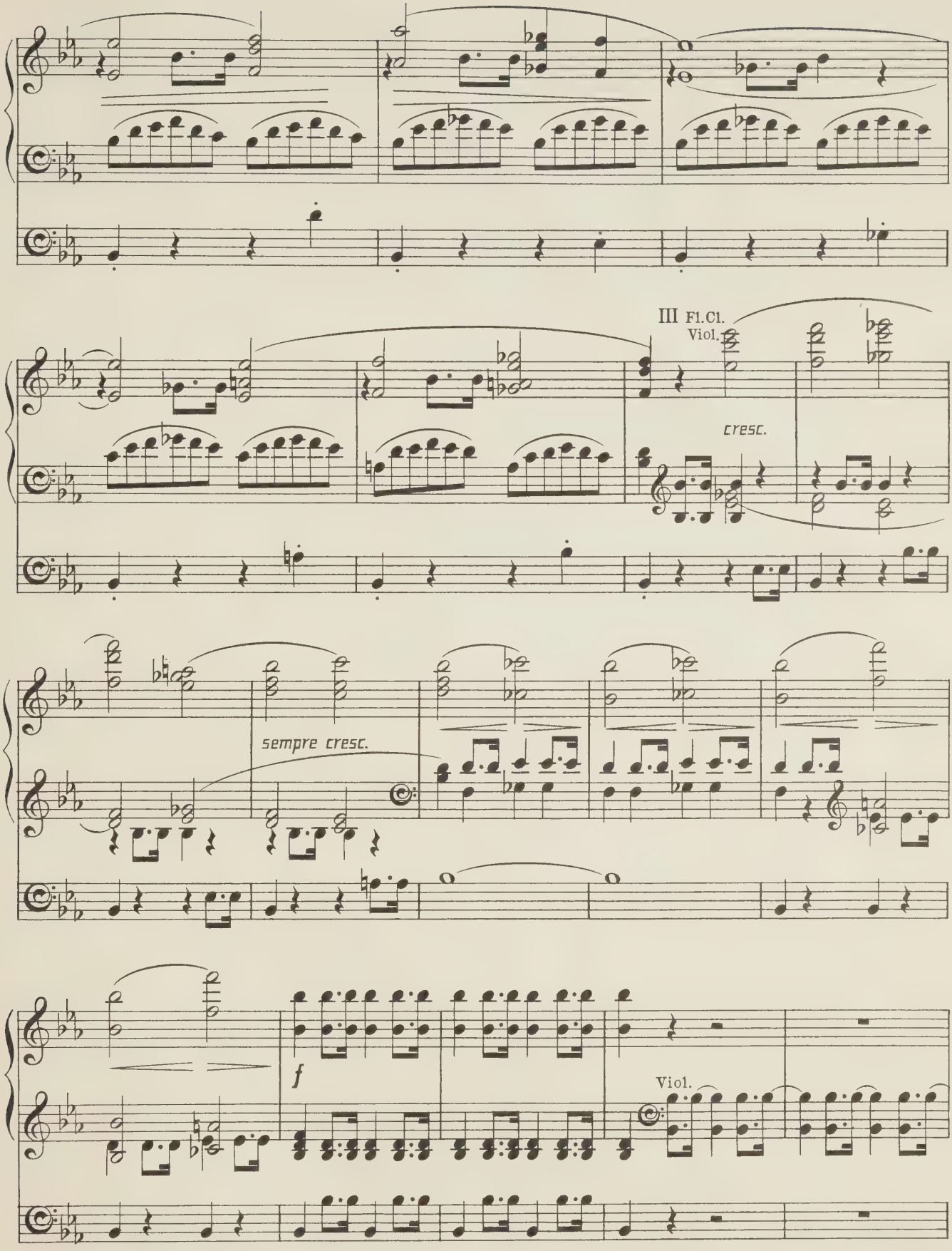

cresc.
III Viol.
PP
pizz.
III
II Soft 8 ft
pizz.
accel.
cresc.

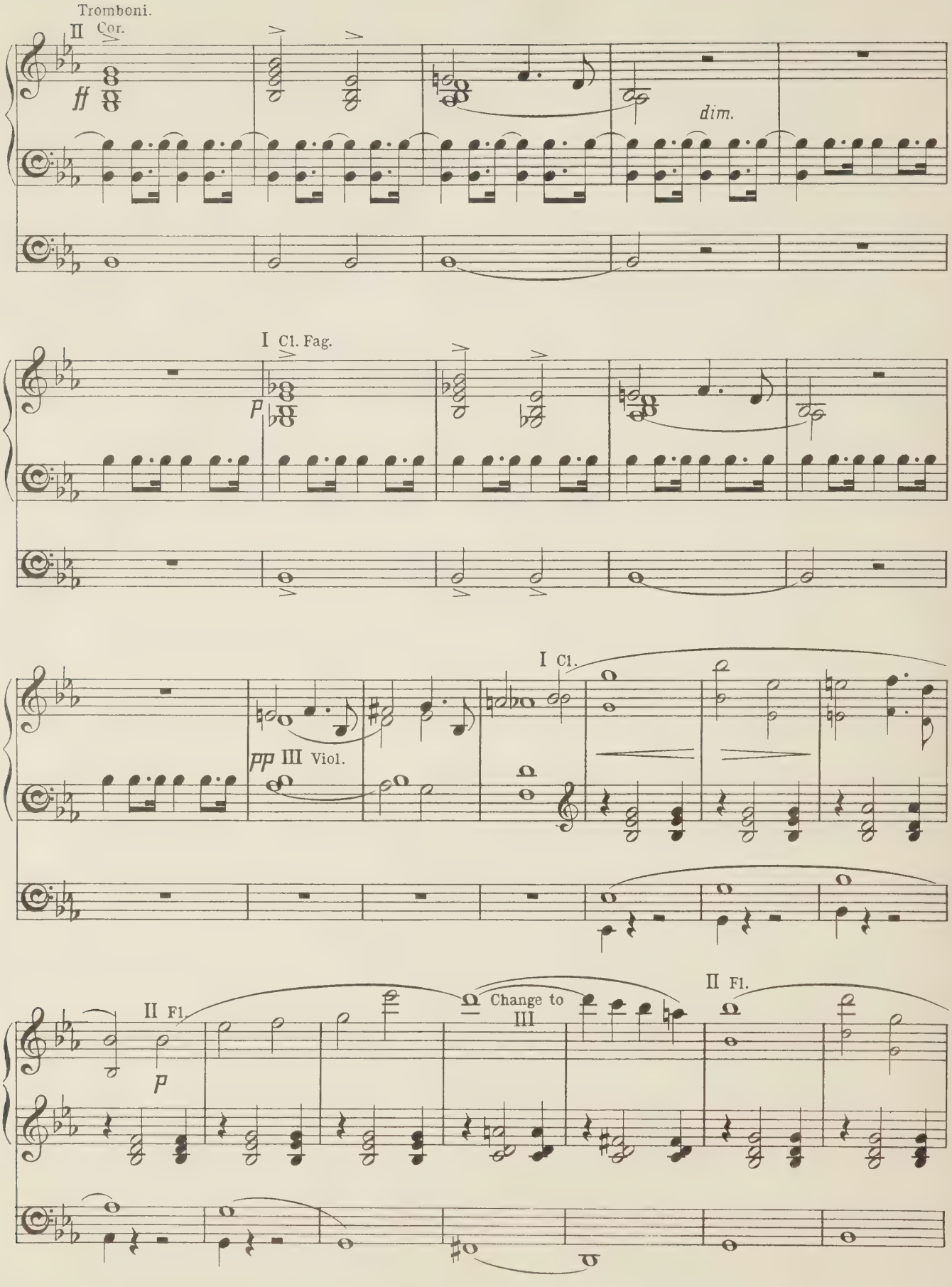

Allegro molto.
(♩ = 120.)
III Str.
I Ob.
III
pizz.
Fag. Celli.
II Fl.
III Viol.
I
III Viol.
II Fl.
III Viol.

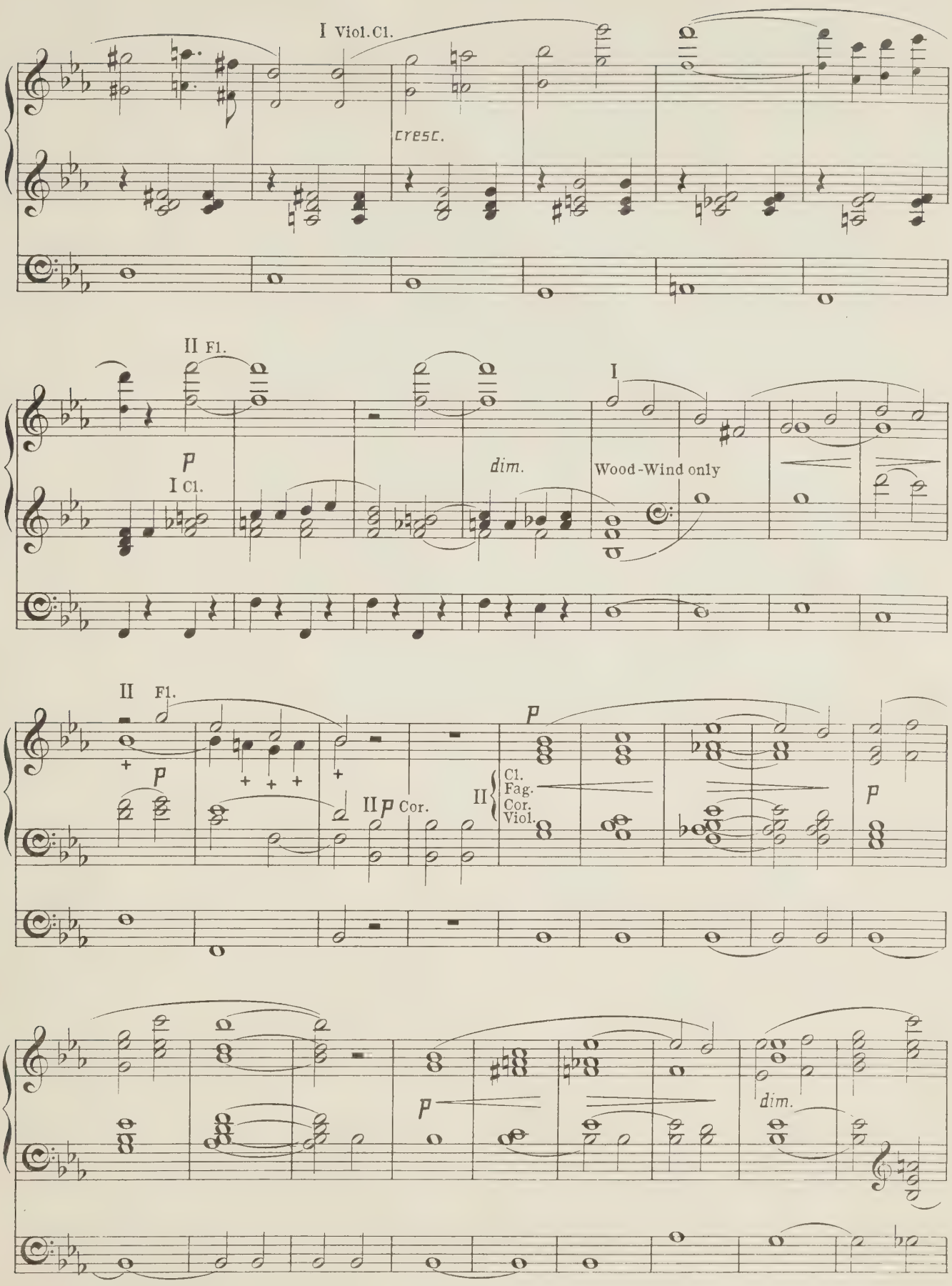

cres - - - - cen - - - - do
f
II ff Tutti
Timp.
5f

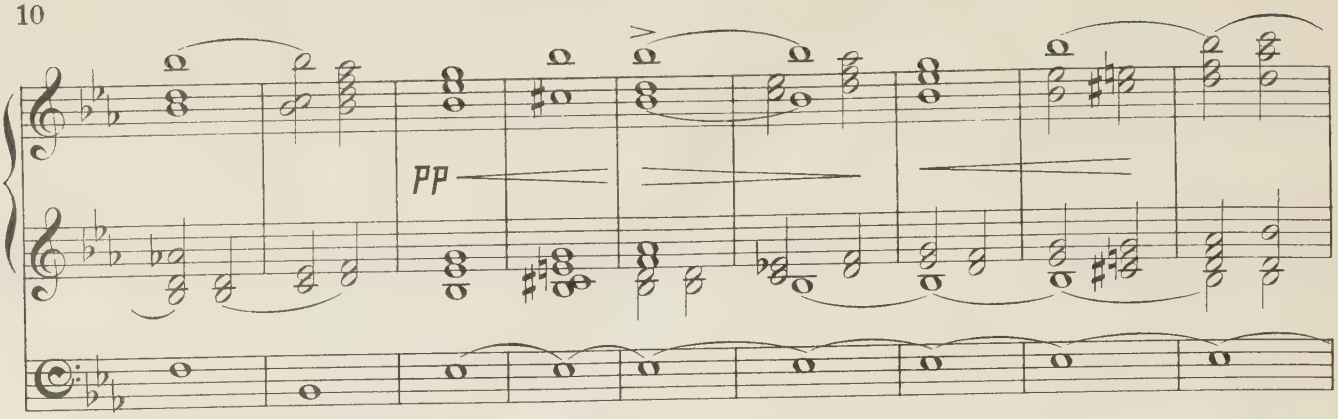

I Wood-Wind
II
sf
III Viol.
6
6
pizz.
I
II
III Viol.
p

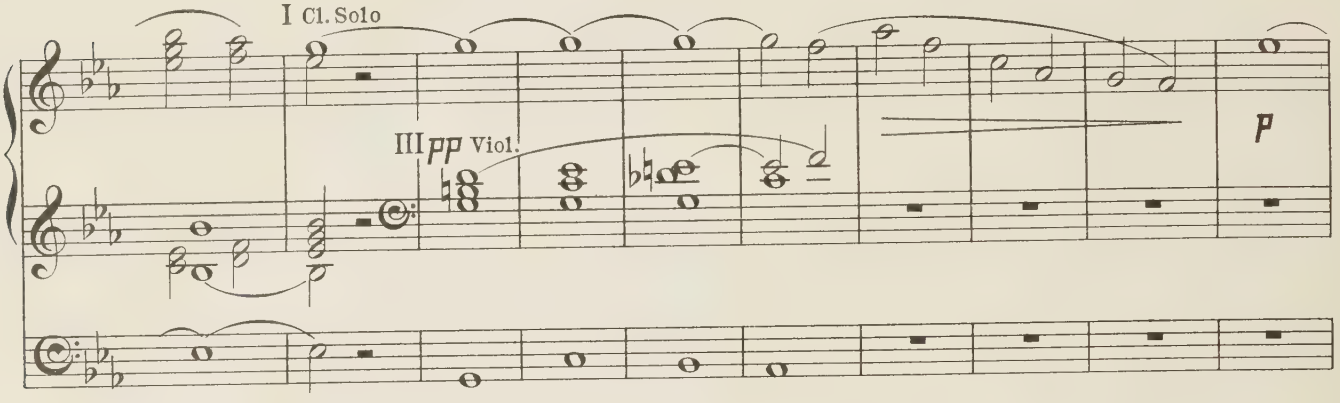

I Wood-Wind
III Viol.
II
I
I—III Cl.

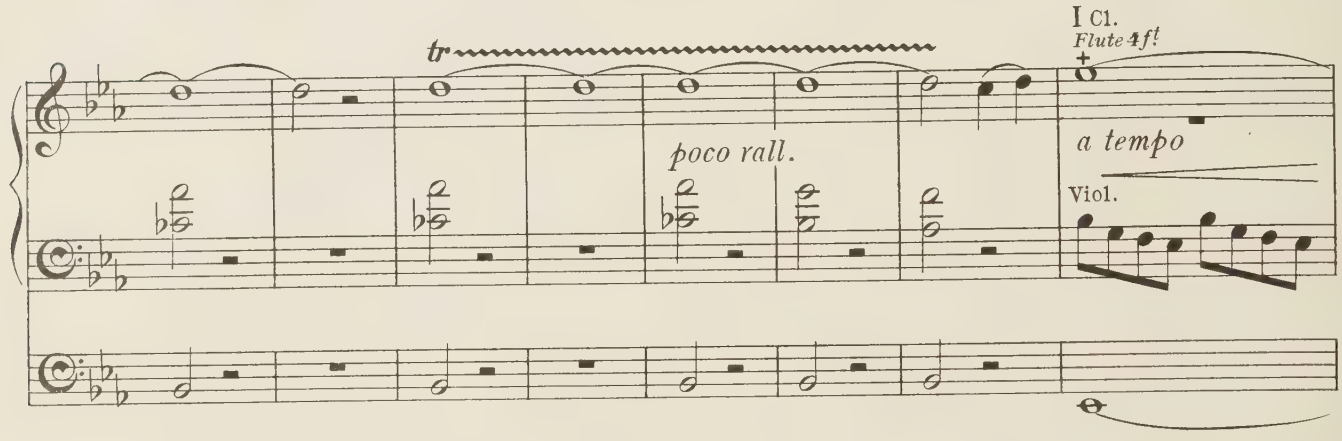

III Fl.Cl.
Viol.
cresc.
sempre cresc.
f
Viol.

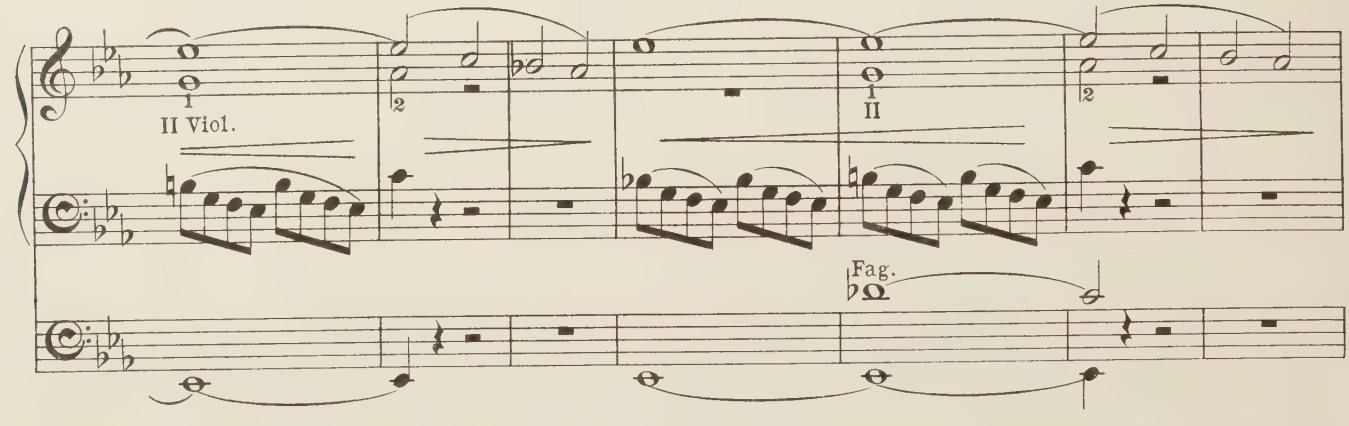

Tromboni.
II Cor.
ff
dim.
I Cl. Fag.
P
I Cl.
pp III Viol.
II Fl.
P
Change to III
II Fl.

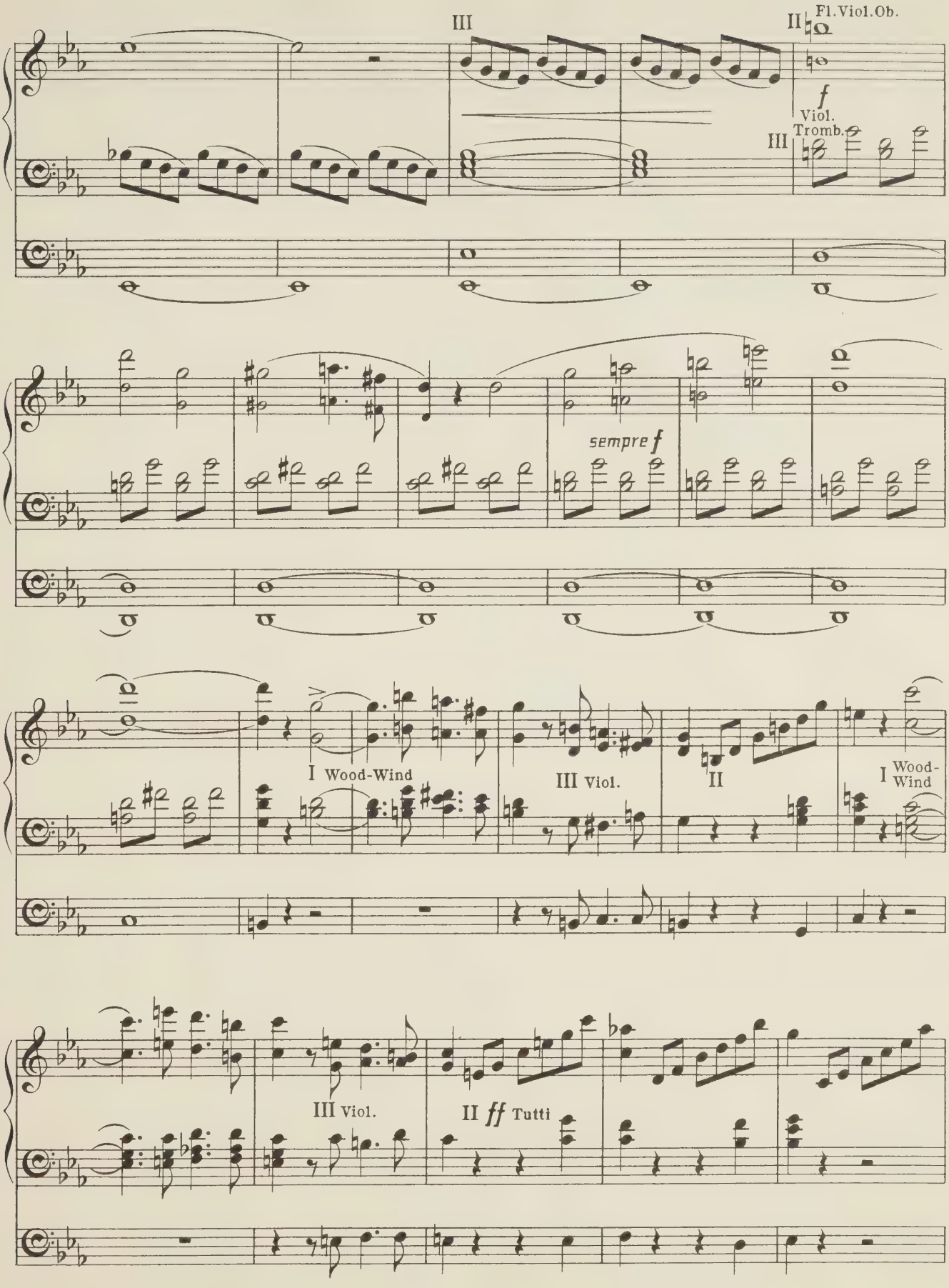

I Viol. Cl.
cresc.
II Fl.
I Cl.
dim.
I
Wood-Wind only
II Fl.
II Cor.
II
Cl.
Fag.
Cor.
Viol.
dim.

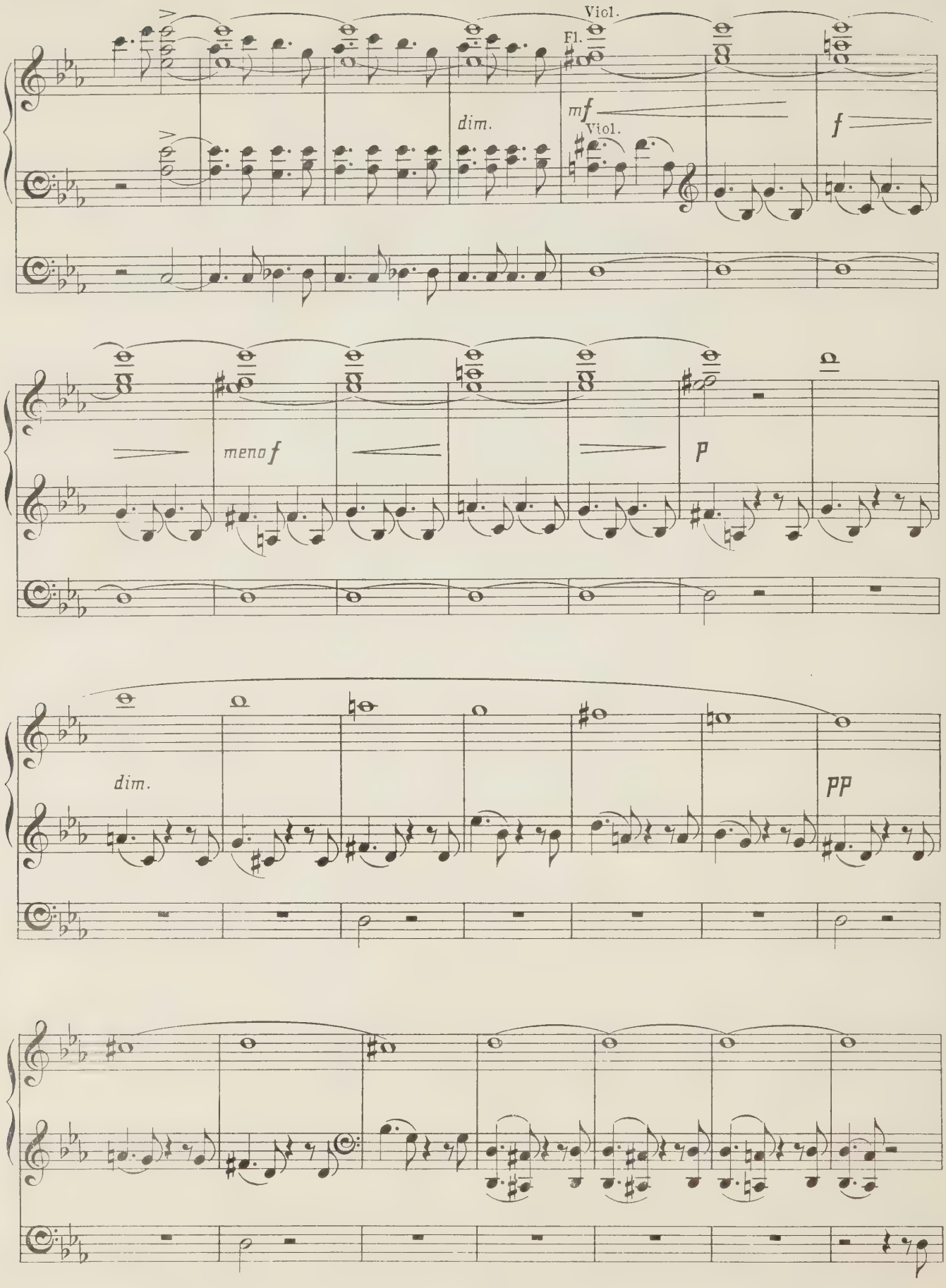

pp

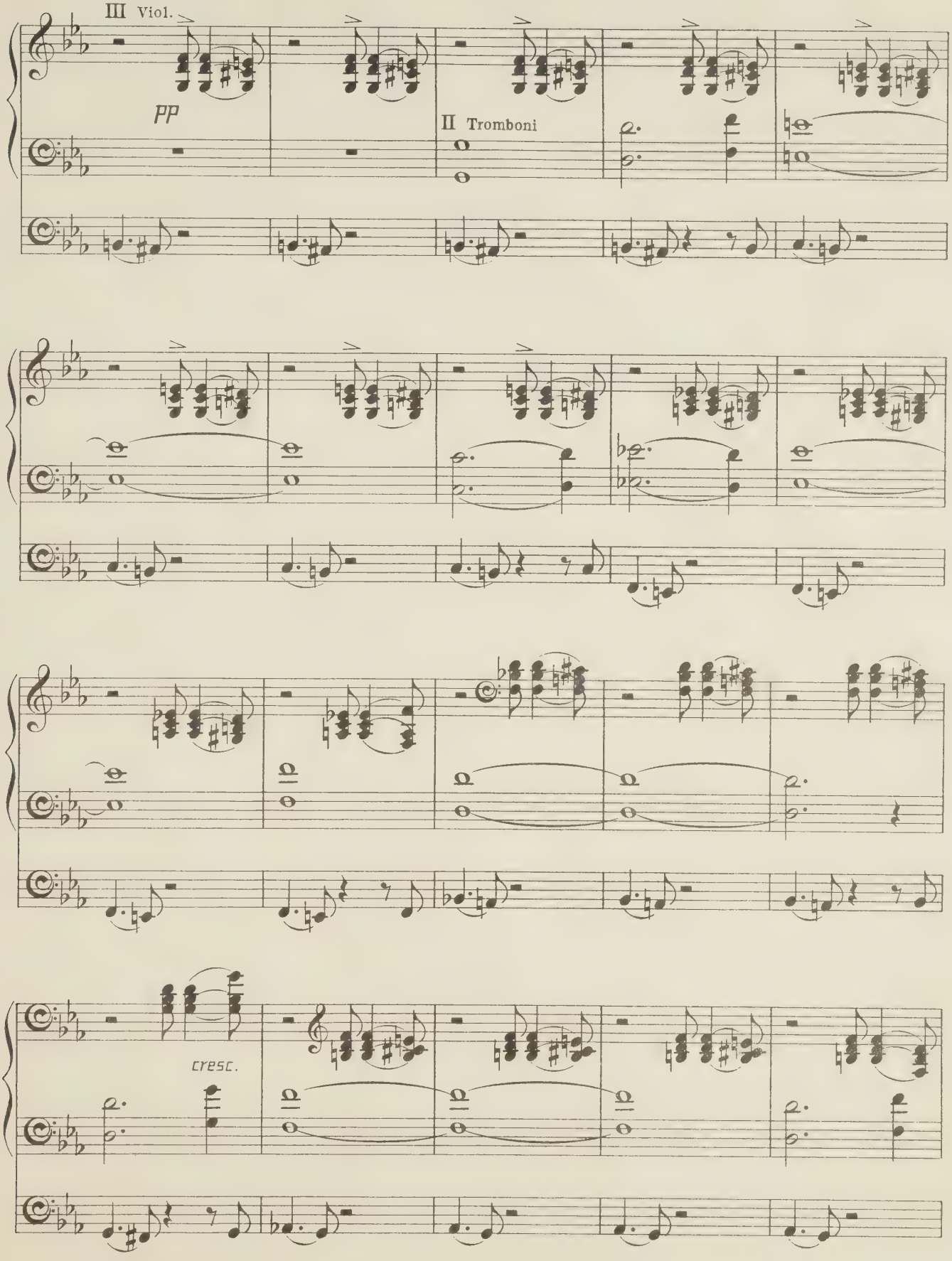

I Cl. Solo
III pp Viol.
p

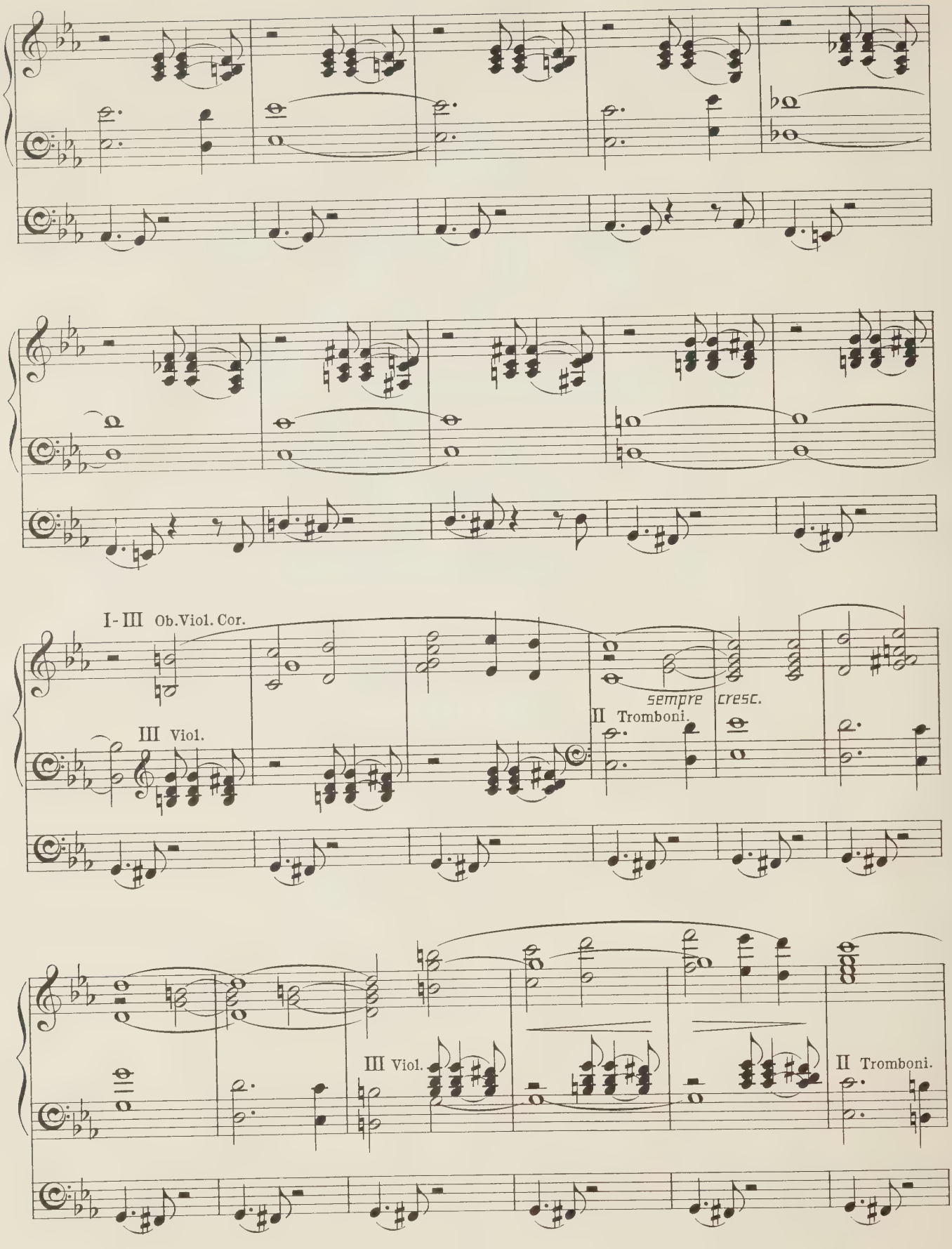

tr
poco rall.
I Cl.
Flute 4f!
a tempo
Viol.

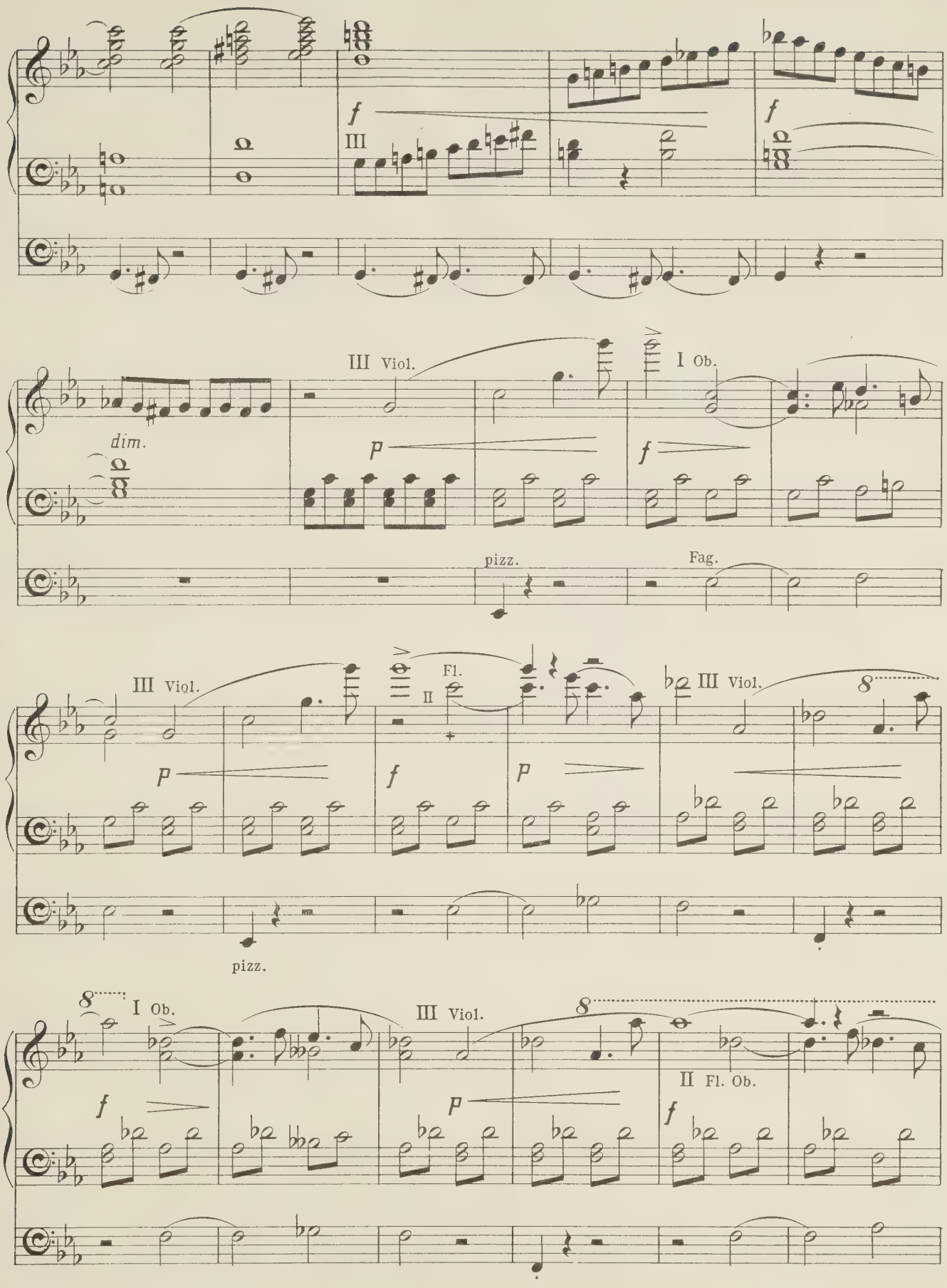

II Viol.
1
2
1
II
2
Fag.

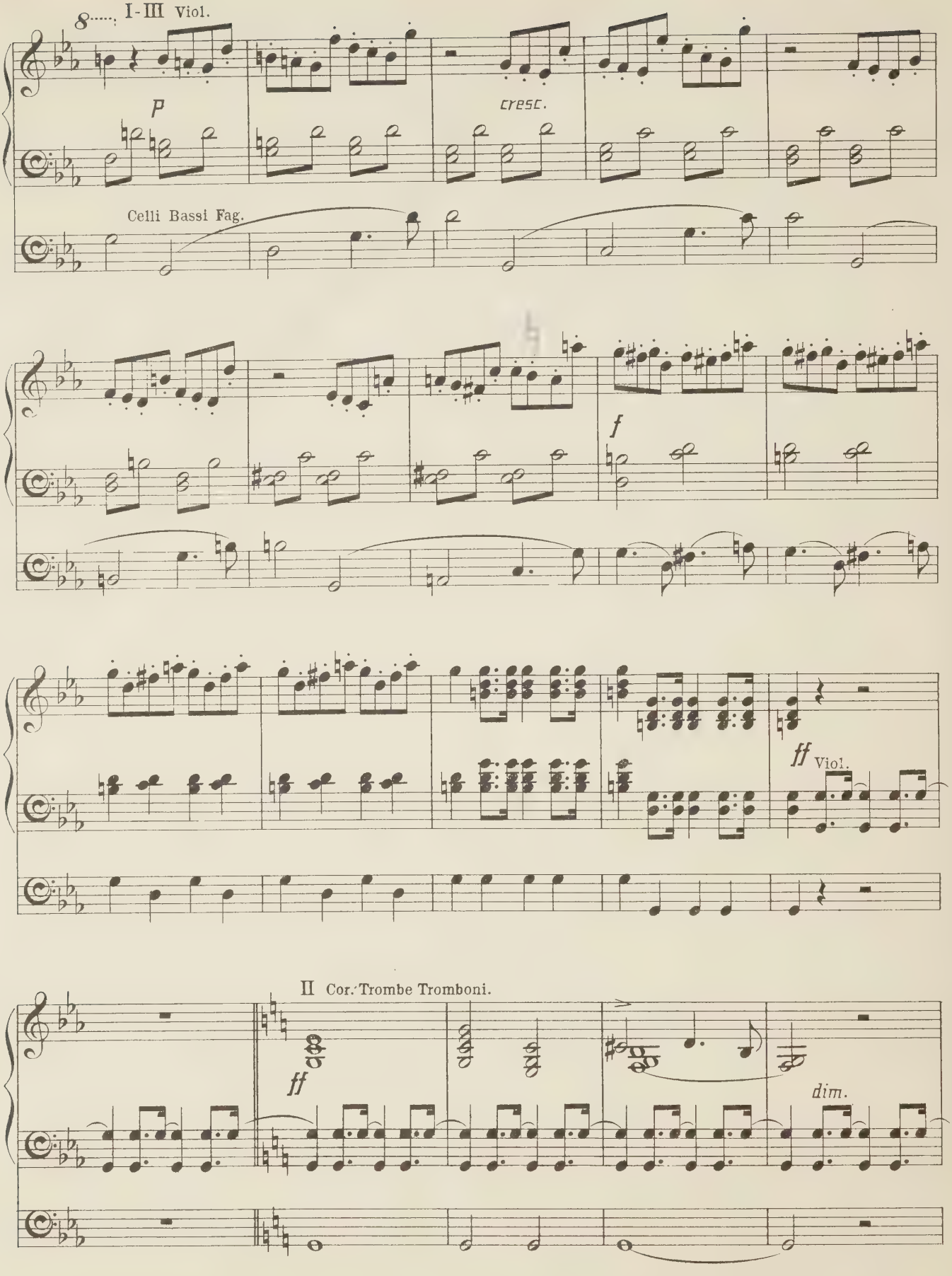

III
II
Fl. Viol. Ob.
f
Viol.
Tromb.
III
sempre f
I Wood-Wind
III Viol.
II
I Wood-Wind
III Viol.
II ff Tutti

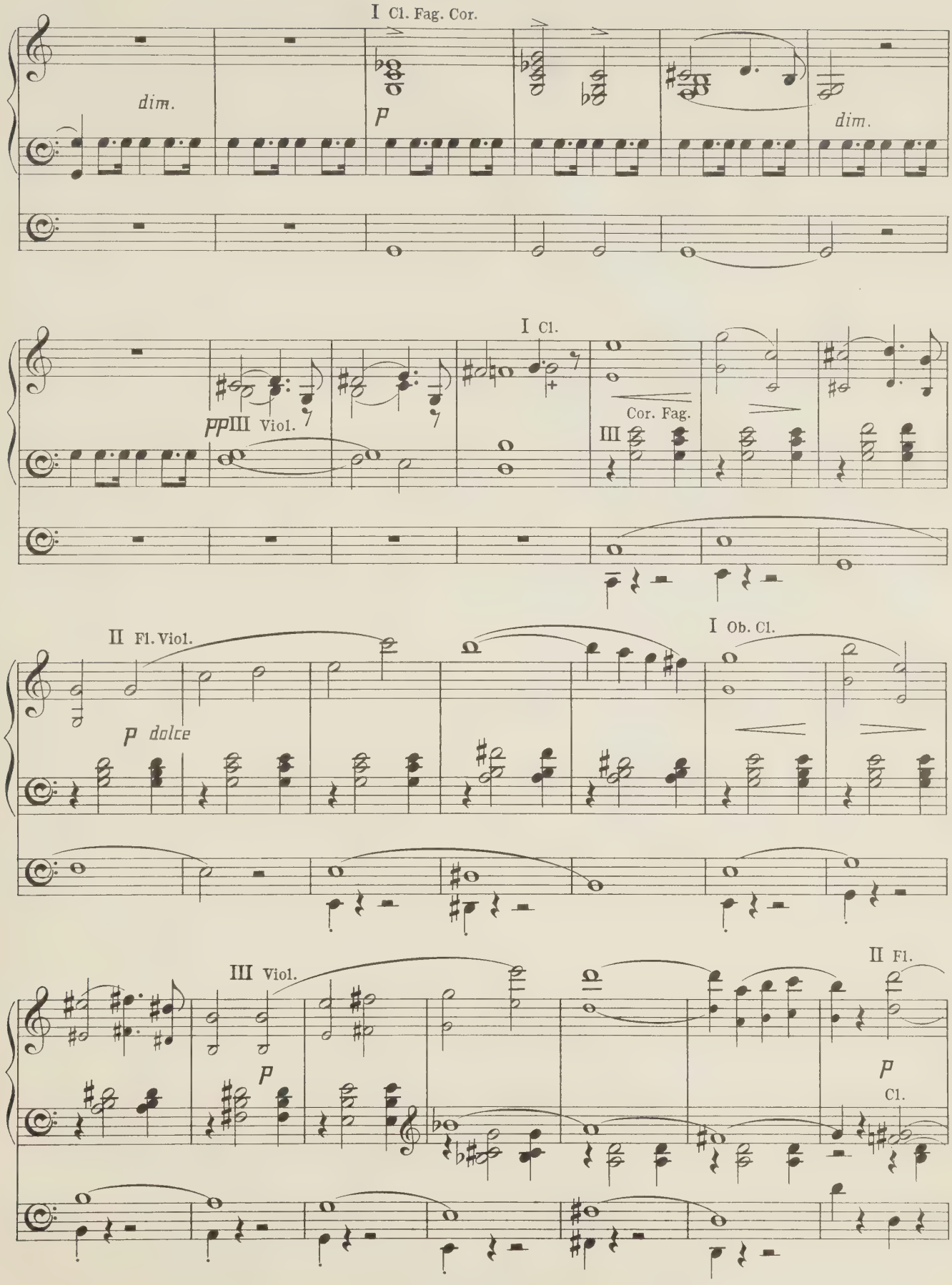

Viol.
Fl.
dim.
mf
Viol.
f
meno f
p
dim.
pp

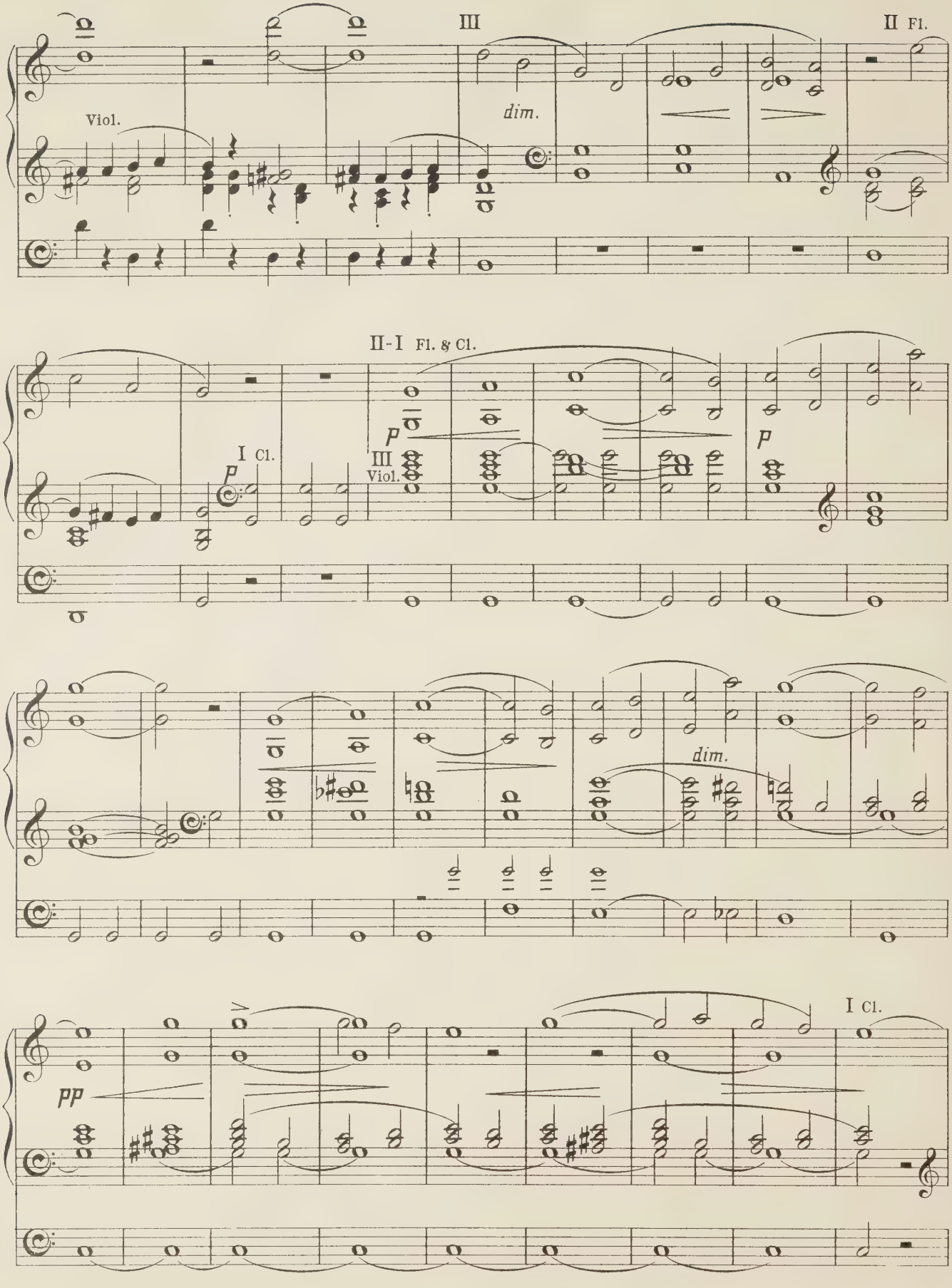

III Viol.
pp
II Tromboni
cresc.

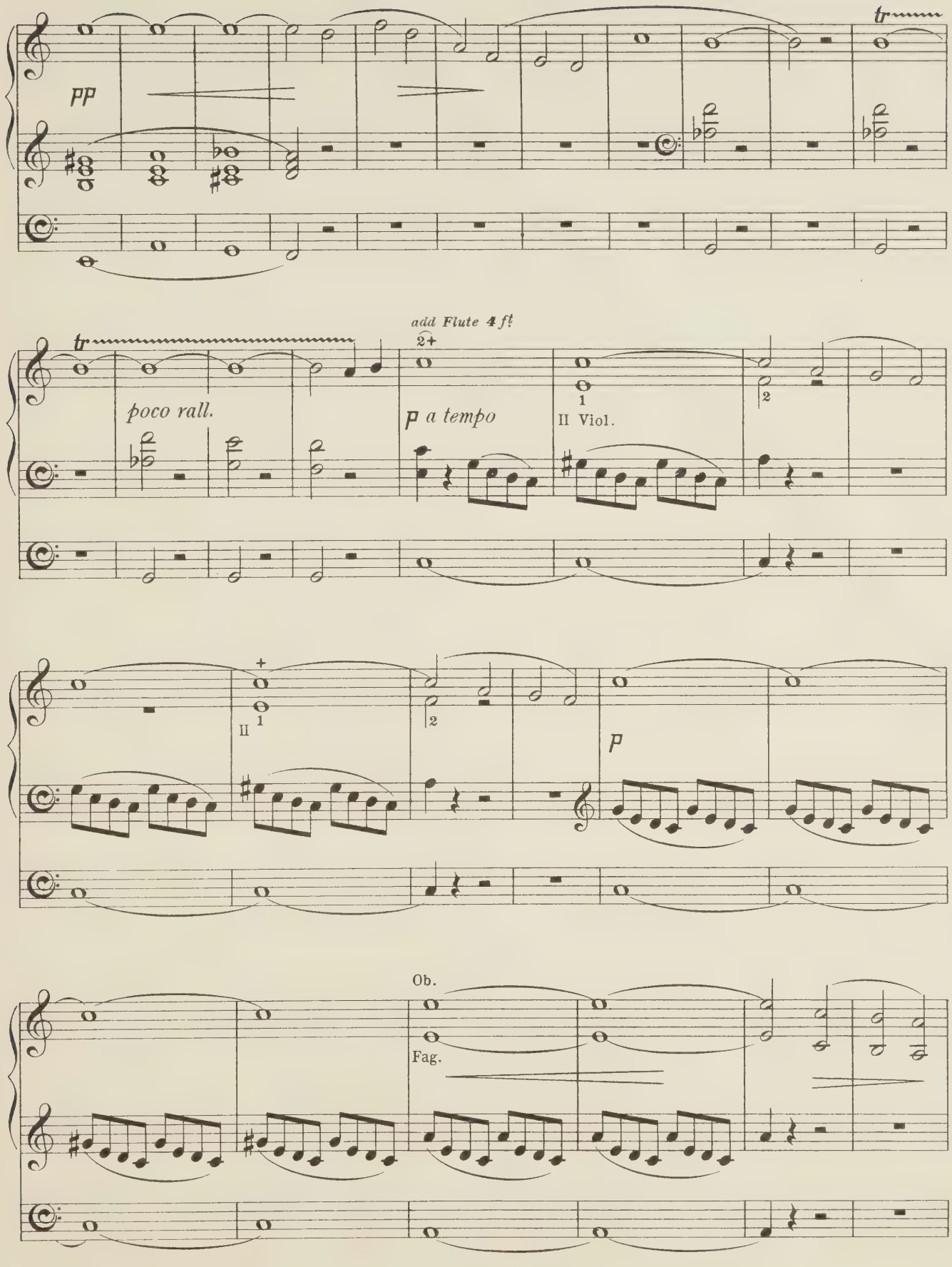

I- III Ob.Viol. Cor.
III Viol.
sempre cresc.
II Tromboni.
III Viol.
II Tromboni.

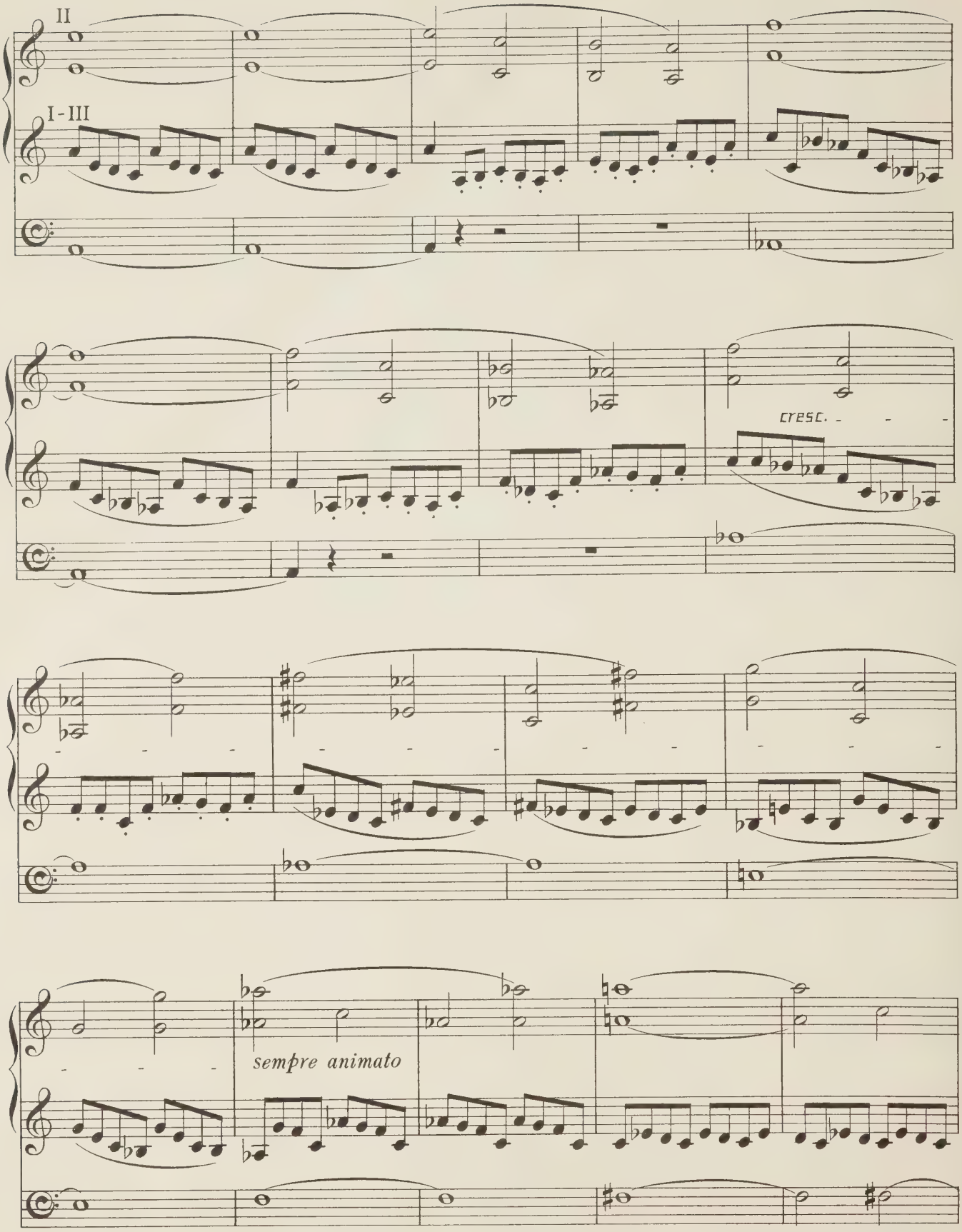

f
III
f
III Viol.
dim.
p
f
I Ob.
pizz.
Fag.
III Viol.
Fl.
II
p
f
p
III Viol.
8
pizz.
8
I Ob.
f
III Viol.
p
8
II Fl. Ob.
f

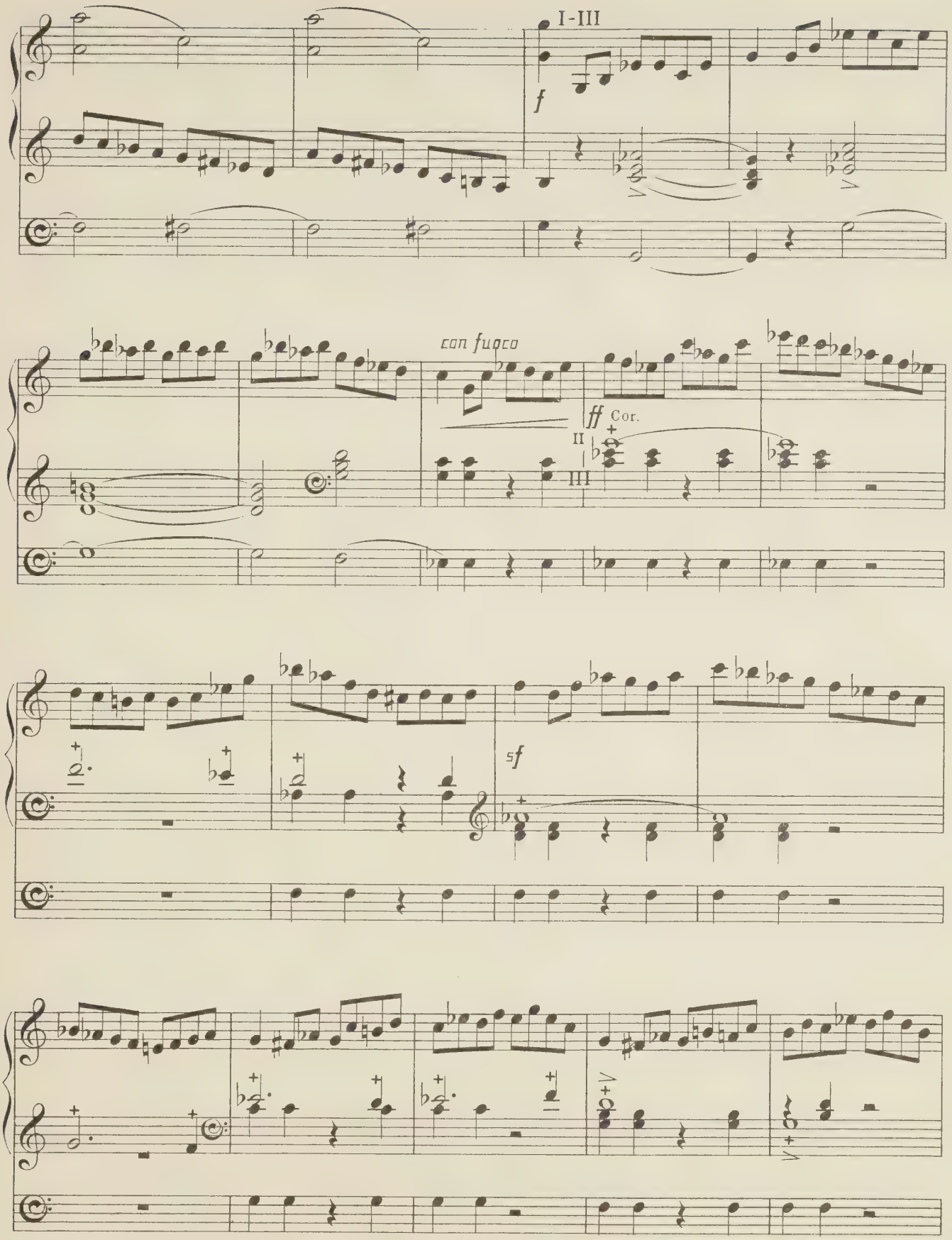

8 I-III Viol.
p
cresc.
Celli Bassi Fag.
f
ff Viol.
II Cor. Trombe Tromboni.
ff
dim.

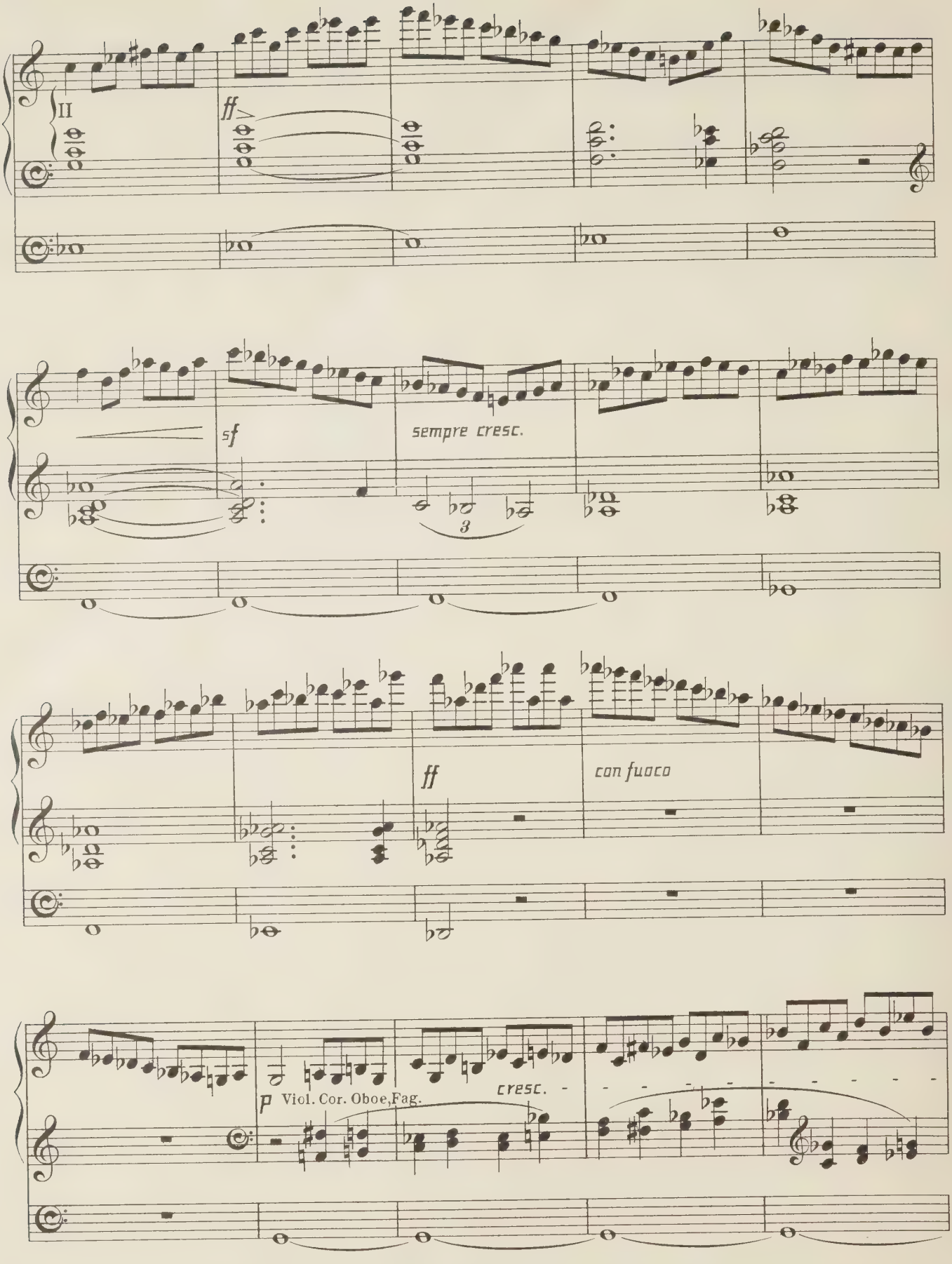

I Cl. Fag. Cor.
dim.
p
dim.
I Cl.
ppIII Viol.
Cor. Fag.
III
II Fl. Viol.
p dolce
I Ob. Cl.
III Viol.
p
II Fl.
p
Cl.

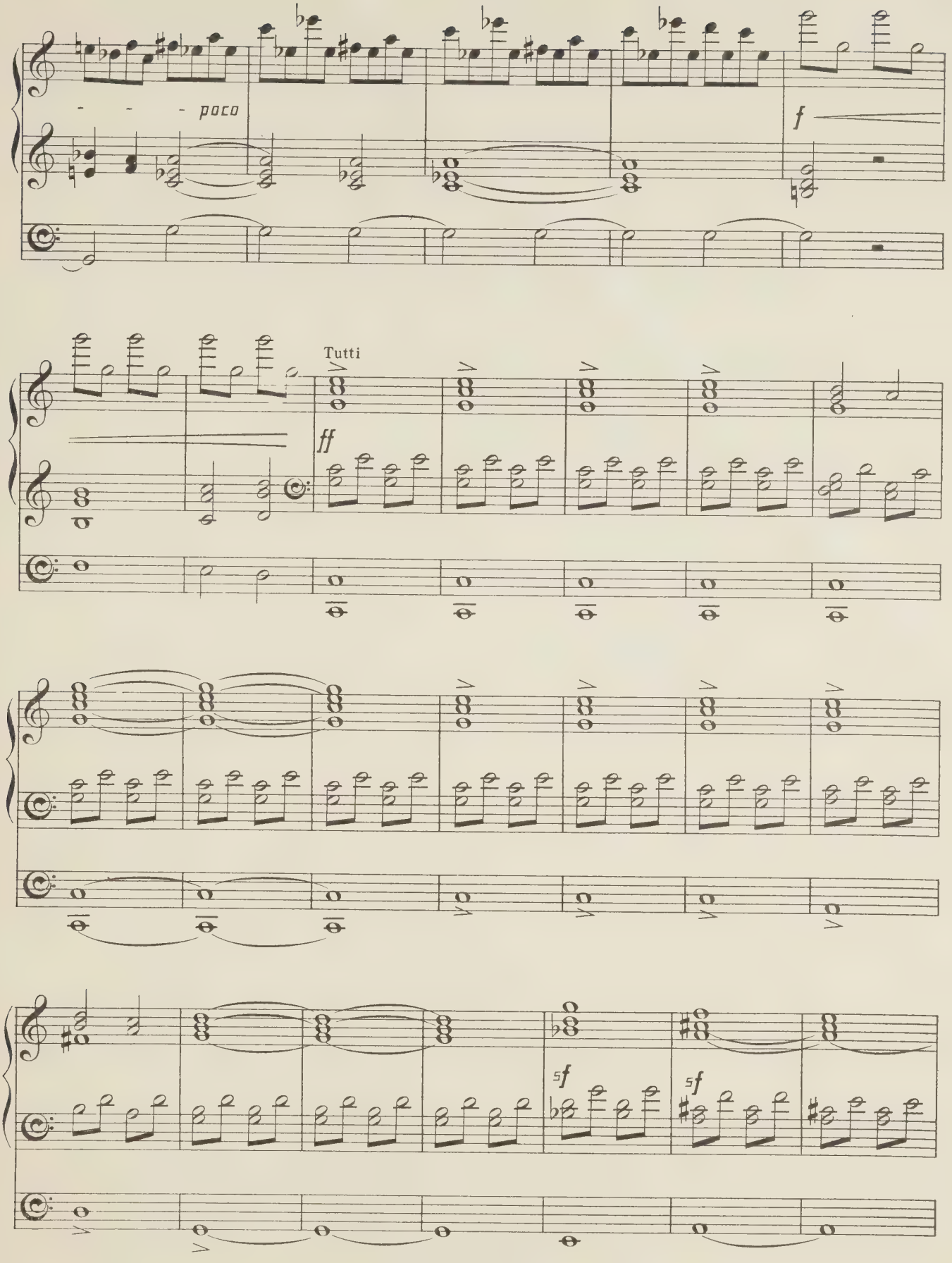

III
II Fl.
Viol.
dim.
II-I Fl. & Cl.
I Cl.
III
Viol.
P
P
P
dim.
I Cl.
pp

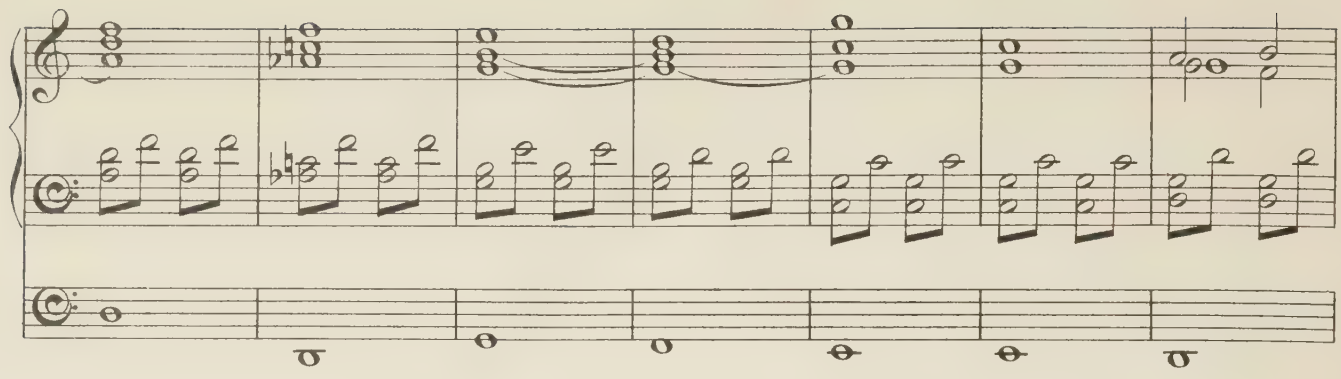

pp
tr
add Flute 4 ft
2+
tr
poco rall.
p a tempo
1
II Viol.
2
II
1
+
2
p
Ob.
Fag.

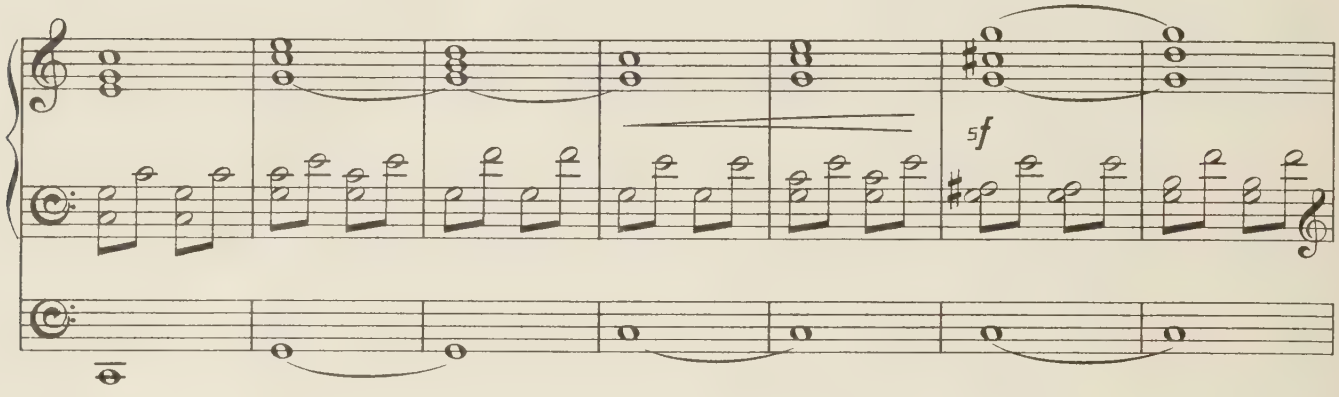

II
I-III
cresc.
sempre animato


I-III
f
con fuoco
ff Cor.
II
III
sf

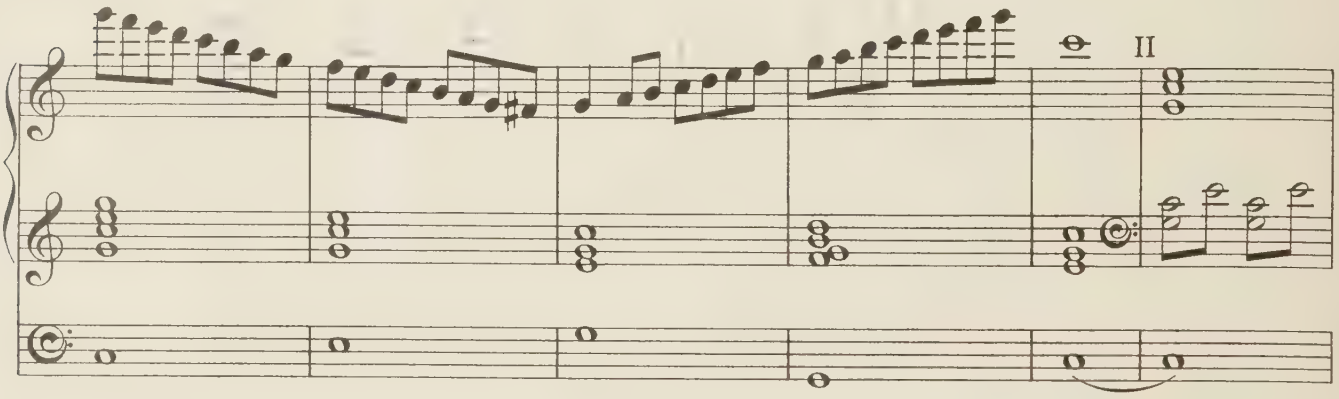

II
ff
sf
sempre cresc.
3
ff
con fuoco
p Viol. Cor. Oboe, Fag.
cresc.

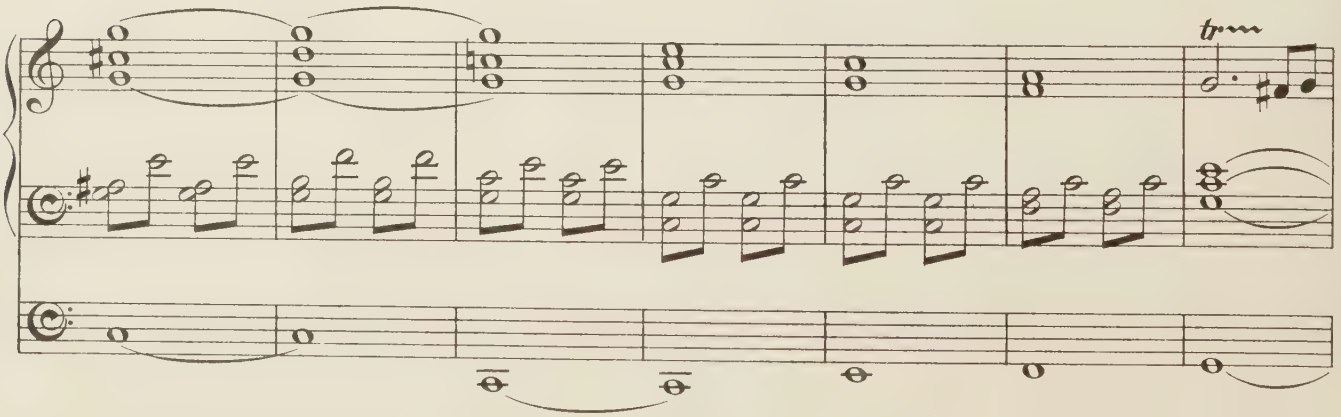

poco
f
Tutti
ff
5f
5f

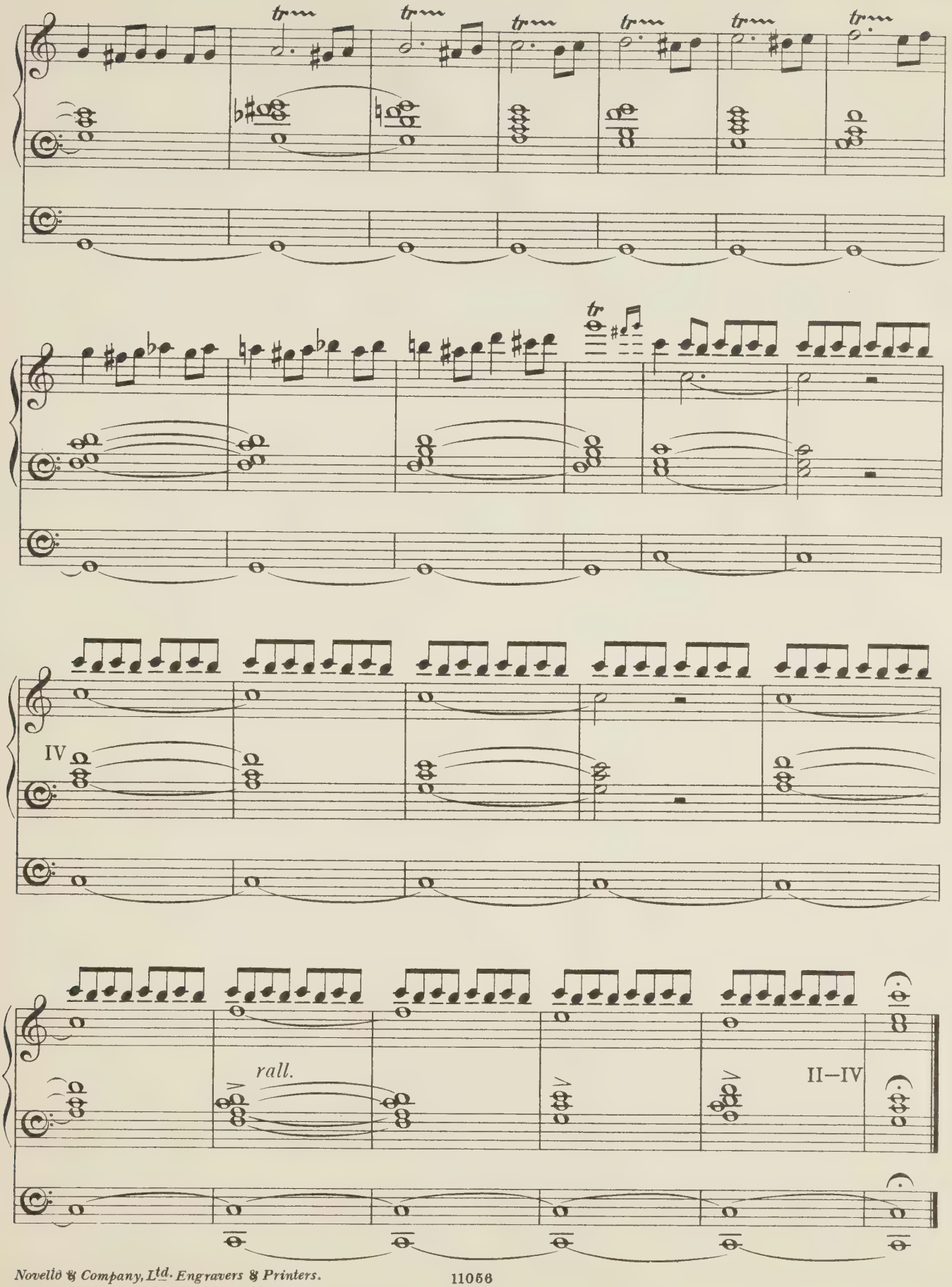




III Viol.







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Old English Organ Music.

EDITED BY

JOHN E. WEST.

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

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